

CHAPTER VI :

THE COMMON PEOPLE

Even though the Akbari painters were not primarily concerned with the depiction of the common people, there are many miniatures in which they have been depicted. These includes shepherds with their sheep, goats and buffalos grazing in the field or silhouetted against the hill; singers and dancers accompanied by their partymen; saints residing in a solitary place by the side of a prayer house, by a river or hills; stable attendants giving fodder to the animals, cultivator with plough and bullocks in the field; mason with water-carrier, labourers carrying building material, bird-catches intently crouched around the net; young girls pulling water from the well or carrying the picther on the head in murky solitude below the robest wall of a fort; boatmen rowing their boats etc. etc. All these divert

1. Akb; pl. 85 (V.A.); Tuzuk; f. 44 (B.M.); Akb; pl. 85 (V.A.); Tarikh; f.21(Patna).
2. Diwan; ff. 30,116,147(Rampur); Akb; f. 143b (C.B.); pls. 8,78, 79, 80 (V.A.); Tuzuk; ff. 2,279,395,418(B.M.); Tarikh; ff. 4b, 20a, 40b,72a,90a, 205b,136b,154a (Patna); Anwar; ff. 5, 208 (Varanasi).
3. Tuzuk; ff.199,370b(B.M.); Anwar;f.32(Varanasi)
4. Tuzuk;f.163(B.M.); Tarikh; f.42b (Patna).
5. Tuzuk; f.143(Delhi); Anwar; ff. 61,113 (Varanasi).
6. Akb; 153 (C.B.); Akb; pls.45,46,86,66,(V.A.); Tarikh; f.58b(Patna); Tuzuk; f. 181b (B.M.).
7. Tuzuk; f. 190(B.M.); f.45(Delhi); pl.22(Moscow);plate.....(Fog Art Museum); Published in the book 'The Art of Mughal India' on plate 9; Anwar; f. 61 (Varanasi).
8. Tuzuk; pl. 67 (Moscow).
9. Akb; pl.13,22,48(V.A.); Tarikh; ff. 17a,51a,101a,103b(Patna); Anwar; f. 190(Varanasi); Diwan; f. 284 (Rampur); Akb; pls. 22,38,47,48, 97 (V.A.).

our attention from the atmosphere of the court to the austere side of the sixteenth century life of the common man. Not quite ordinary as these, the royal attendants, drumbeaters pipers and guards are persons most frequently met with. They are shown in the illustrations of their occupations.

Their proximity to the focal point in the miniature is determined by the nature of their functions. The inner circle is generally occupied by a king, the next by nobles and chiefs and the next by other attendants of court. The ordinary man like a cultivator, or a shepherd may be introduced in outdoor scenes to make the outermost circle. They are admitted either by the logic of the situation or for completing the background. The attendant bearing the royal chattrā or savābān and the king's body-guard are shown inevitably nearer the royal persons.

More than their dresses the various categories of the people may be distinguished by the work in which they are shown occupied. Ordinarily a shepherd would be shown with hardly anything more than a loin cloth about him. But he may be shown dressed in a jama, a patka, a payjama and a pair of shoes like a well-to-do person as in folio 44 (Tuzuk, B.M.). Likewise the boatmen, elephant drivers and labourers are treated with various dresses on. It is only through the work being performed

10. Akb; ff. 6b, 19, 49b, 54, 122b, 157b (C.B.); pls. 9, 14, 15, 33, 38, 40, 41, 60, 61, 63, 65, 77, 81, 83, 85, 93, 97, 99, 110, 117 (V.A.). Tarikh; ff. 9a, 12a, 26b, 28b, 54a, 55b, 59b, 67b, 108b, 147b, 154b, 227b, 230a, 322a, 323a (Patna).



PLATE CXIV (A)

by them that we identify them.

No discernable difference in their features distinguishes them from each other. The ordinary man too is a type.

11

Exclusive illustrations of the life of the common people are few in number and include such subjects as saints, traders, mason and labourers. The rest are shown performing their works presumably for the king and as such are to be treated as royal servants. Nevertheless all these paintings provide us with a good source for the study of the life of the common people. However, such a study will be of a very general in nature.

Boatmen, (plate CXIV - A).

The painters do not seem to have followed a uniform principle with regard to the dress of a boatmen. They are shown half-naked or fully clad. The former kind of boatmen are shown along with a piece of cloth fastened round the waist. Casually the shoulder is covered by an additional piece of cloth thrown over the back or tied over the head like a turban. The fashion of the head gear is generally the same as observed in the case of other figures. Occasionally, we come across

11. Akb; pls. 45,46,86 (V.A.); Tuzuk; ff. 6, 173,199,370b(B.M.).

12. Tuzuk; ff. 204, 333, 504 (B.M.); pls. 33, 69 (Moscow); Tarikh; ff. 17a, 51a, 101a (Patna); Akb; pl. 22 (V.A.).

13. Tuzuk; f. 459 (B.M.); pls. 32,69 (Moscow); Tarikh; f. 103b(Patna); Diwan; f. 284 (Rampur); Akb; pls. 38, 47, 48,97 (V.A.).

boatmen wearing caps. The latter kind of boatmen are shown wearing a jama, short-payajama, a turban, plain or decorated, and a patka made of a long piece of cloth girdles the waist. This also may or may not be decorated by motifs. The trouser is generally short in length and hardly reached below the knees. It is quite possible that the difference observed between the dresses of the boatmen was due to some sort of a difference in their respective placement in the royal establishment concerned with water transport. Boatmen shown wearing the austere dress represent the lowest category of boatmen temporarily acquired or employed in regular service; while those shown in full dress represent a regular cadder.

Fishermen, (plate CXV).

14

They are rarely depicted and are shown wearing only langotas (loincloth). They resemble in appearance with boatmen when depicted half-naked. Like the boatmen a fisherman carried a piece of cloth on the shoulder and sometimes used the same as head-gear. The illustration on folio 143 (Tuzuk; Delhi) also represent the method of catching fish by net which is not different than the net used now a days.

Shepherd

15

Like the boatmen, the shepherd are also shown dressed either barely with a piece of loin-cloth or fully in jamās, short-payajamas, caps

14. Akb; pl. 85(V.A.); Tuzuk; f. 143 (Delhi); Anwar; f. 61 (Varanasi).

15. Akb; pl. 85 (V.A.); Tuzuk; ff. 44, 478 (B.M.); Akb; pl. 85(V.A.); Tarikh; f. 21a (Patna).



PLATE CXV

and even shoes - the latter rarely. The jama is shorter than those worn by the gentry. The cap they are shown wearing is interesting for its shape. It is high; oblong in shape and tightly fitting the head. Round the base is found an overlining of fur. It bears a strong resemblance with the cap that was worn by the Mongols and Iranians. When shown half-naked, there appears no difference between the shepherd and others of his class like the boatmen and fishermen and the labourer etc.

Wood-cutter

He is the subject of a single illustration represented in the Anwar (Varanasi) on folio 218. He is shown dressed in a coat made of skin provided with half-sleeves and resting a little below the waist; a short trouser and a skin-cap. Like a shepherd or a boatman he also used a cloth-belt to fasten the coat on the waist.

Cultivator, (plate CXV).

16

The cultivator is displayed in only three illustrations. He is shown ploughing the field and dressed in a turban, jama and a dhoti (long cloth tied in folds round the waist, with one end carried between the legs and tucked behind). The dhoti resembles the langota which hardly reaches upto the knees. His representation is found rarely.

Bird-trapper, (plate CXIV - A).

The miniatures showing bird-trappers at their job are happily given

16. Tuzuk; f. 143 (Delhi); Anwar; ff. 61, 113 (Varanasi).



PLATE CXVI (A)



(B)



PLATE CXVII (A-1)

17

in the four manuscripts of the Tuzuk. In all of these the trappers are shown wearing jamas of full length coming down upto the middle of the shin bone. Round the waist it is tied by a patka. Some are wearing shoes. The method of catching the birds is similar to what is still prevalent in India. The net is spread on the ground. The birds are attracted by the grains sprinkled below the net. The unwary birds descend unmindful of the trappers hiding around and as their legs are caught in the holes of the net, one of the trapper pulls the string where upon the loops close upon the bird's legs. The

18

illustration (Fog Art Museum) shows an additional gadget for the purpose. It is a short pole with a slightly bent head which is smeared sufficiently with some sort of glue (lasa, as it is now a days called). This was used for catching a bird sitting within the stick's approach on the bough of a tree. The trapper would emerge from his hiding place. Stealthily and touch the bird with the glue which would instantly catch the feathers disabling the victim from flying. An oval basket with a narrow opening was used for keeping the trapped birds.

Mason, (plates CKVI & CKVII).

19

He is shown constructing a tank in a garden or measuring the land
20 21
by a rope or constructing a building or fort. A water-carrier and

17. Tuzuk; f.190 (B.M.); f.45(Delhi); pl. 22(Moscow); plate XLV (Fog Art Museum); Anwar; f. 61 (Varanasi).

18. Plate XVIII.

19. Tuzuk; f. 181b (B.M.); pl. 42 (Delhi).

20. Tuzuk; pl. 21 (Moscow).

21. Akb; f. 153(C.B.); pls. 45, 46, 66, 86 (V.A.); Tarikh; f. 58b (Patna).



PLATE CXIV (B)

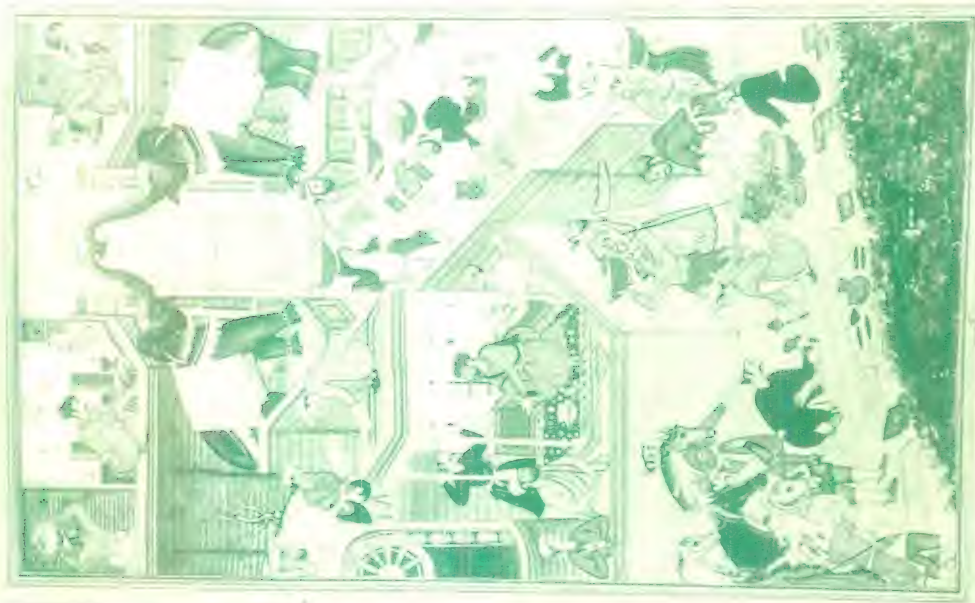


PLATE cxvii (B)



PLATE cxviii (B)

labourers usually assist him in his work. He wears a turban, a short jama, a short trouser of full length. He wears shoes, which, for their variety among the working men, may be taken as a mark of respectability. They are shown with a karmi (a flat conical iron sheet with a small handle) used for lying the adhesive - some cementing material, probably earth kneaded in water and a flat surface hammer for setting the bricks in the correct position.

Water-carrier, (plate CXIV - 3).

²²
The Tuzuk (Delhi) represents him half-naked like the boatmen. Here he is assisting a mason by pouring in the stock of earth to be prepared for laying on the bricks. In other instances ²³ he is shown wearing a turban, a short jama with half or full sleeves, a pair of short trousers and shoes; in the accompaniment of other labourers employed in construction work of a building or a fort. The Akb. (C.B.) represents him showering the water on the ground at the occasion of Akbar's coronation at Kalanur. In the Moscow manuscript of the Tuzuk, he is pouring water on the cupped palms of a thirsty man, while on his way with his leather bag (masik) to the royal bathroom.

Labourer, (plate CXVI, CXVII & CXIX).

²⁴
The labourers are shown digging the earth with axes, irrigating

22. Tuzuk; pl. 42 (Delhi).

23. Acc; pp. 1, 245, 251 (id. 23, 45, 73, 82, 114 (P.A.); Tuzuk; pl. 18 (Moscow); Acc; p. 246 (P.A.); Acc; pls. 29, 36 (Vaidya).

24. Acc; pp. 75, 84, 85 (P.A.); Tuzuk; ff. 173b, 180b, 181b (P.A.).

25
fields, turning the seeds or with the sown, doing various works
or unloading the goods at the treasuries. Interestingly, the labourer
is usually dressed in a turban, or a cap like that of the shepherd,
a short jama, a short pair of trousers and sometimes shoes. The
garments are plain. The patka is either fastened about the waist
or thrown over the shoulders like a doshala. Casually, he is dis-
played half-naked wearing only trousers and a daj or only with lanqota.

26
The bullock-cart-driver represented on plate 45 (Akb. V.A.) in the
accompaniment of other labourers, engaged in carrying the building
material is displayed half-naked. He wears a ringed-turban and
strip of a lanqota only. A piece of cloth shown round the waist,
could be used to cover the shoulders and the back.

Palgi-bearer, (plate XLV - 1)

30
Palgi-bearers are invariably represented fully clad in a turban,
a jama of full length, a pair of trousers of full or short in length
and shoes like a up-to-date man. The waist is girdled by a patka.
Their dresses may be plain or decorated. For the support they hold
a crutch in their hands.

25. Tuzuk; f. 173b (S.S.); Razm; pl. 118 (Jaipore).

26. Tuzuk; f. 173c (S.S.).

27. Akb; f. 153 (S.S.); Akb; pls. 45, 46, 66, 73, 36 (V.A.); Tarikh;
f. 52b (Patna); Tuzuk; f. 181b (S.S.).

28. Tuzuk; f. 6 (S.S.); f. 4 (Delhi).

29. Razm; pl. 76 (Jaipore); Akb; pl. 45 (V.A.).

30. Akb; f. 25, 155c (S.S.); pls. 15, 24, 77 (V.A.); Tarikh; ff. 143b,
230a, 238a (Patna).



مداشته است و می کرد و زخمی انداخت و بسبب ناتوانی کار کرد و نیامد سر و می گزیند و زخمی انداخت
و ناتوانی شیر می شد و زبان دلت برکش و با پستی که است کی پیش می کشی و قابو دید و در پی

Waher-nar, (plate XIX).

He is rarely depicted on plates 140 (Ram; Jaipore); and f. 160, Anwar, (Varanasi). A turban, a ghoti of small length resembling the langota and a piece of long cloth similar to a ratka, fastened loosely around the shoulders make the combination of his dress.

Traders and shopkeepers, (plate CXIX). Traders and shopkeepers are
31
shown carrying their goods on bullocks and camels, sitting in the
32
stall put up in a military camp. In the illustrations, it is not
difficult to differentiate between the local trader and the foreign
trader. Folio 6 of the Tuzuk (S.M.) represents a scene from a town
called Kand Badam (situated about 5 or 6 Farsang east of Khujand)
which was famous, according to Babur for its fine almonds (badam).
The local traders are distinguished by their long, loose robes,
massive turbans and long beards. The Indian merchants who have
evidently arrived with their animals of burden (bullocks) to purchase
almonds are painted with the usual jamās and ratkas. One of them
wears a ghoti instead of payasa. None of them shown sporting a
beard. Another painting representing the same scene occurs in the
Tuzuk (Delhi) on folio 4. In brief, the dress of the Indian trader
is not at all different from the usual dress of the people. It is

31. Tuzuk; f. 205 (Delhi).

32. Akb; pl. 45 (V.A.).



PLATE CXIV (C)

worn simple, without any ornamentation, though we might assume that ornamental work on the laga would not have been uncommon among wealthy merchants.

Musicians and dancers, (plate XLIV - C).

33

The musicians and dancers represented in the paintings are those that belong to the court. They are not necessarily representative of the public performers and their costumes and dress may or may not be taken as typical of this class of people. They are depicted in groups. The male artists wear turbans, long jamas with full sleeves, trousers of full length, the patka, casually a doshala and shoes. The turban and patka are sometimes decorated.

The instruments belonging to the group of dancers included the rebeck (rybab, a stringed instrument resembling a guitar and played upon like a mandolin), a chang (open sieve-like drum with tinkling metallic discs on the fringe), flute and the castanets. The rhythm of the dance is given by a pair of drums called tasha, played upon with flat sticks. It is significant that the tabla, is nowhere observed. On folio 295 of the Tuzuk (B.M.) are shown two dancers, a male and a female performing a sword dance accompanied (besides the usual instruments) by a qarna, which was used on the battle field.

33. Diwan; ff.13, 116, 247,314(Rampur); Akb; f. 143b(C.B.); pls.8,21, 78,79,80(7-8.); Tuzuk;ff.2,295,418(B.M.) Tarikh; ff.4b,6b,20a,40b, 72a,205b,254a,284a(Patna); Anwar;ff.5,208(Varanasi); Razm;pls.12, 72,118,121,125(Jaipore).



PLATE CXVIII (A)



PLATE CXIX

Saints, (plate CXVIII).

The Tuzuk contains the illustrations of a holy place of jogis and
 34 35
 Hindus and a shrine situated in the surrounding of Delhi. The former
 36
 place, in a certain town called (according to the Baburnama) Bigram,
 at some distance from Isul represents jogis doing various works.
 Babur did not get the opportunity to visit this place, the location
 of which was not disclosed by his companion for the reason its being
 37
 fraught with danger. Babur does not give any description of that
 place or the dresses worn by the jogis. The illustration must have
 been composed by the artist on the basis of his observation of the
 monastic life of the Hindu sages of India. The drawing shows a
 tree, closely resembling the Peepal tree, which is indigenous and
 does not grow in Afghanistan. The dresses shown in the miniature
 may therefore be taken as representing those in vogue among the
 Hindu jogis of India.

They are shown clad in long shay with no sleeves but opening for
 the hands. These are loosely tied around the neck by a string and
 hang round the body upto the ankles. They are mostly bare-headed
 and wear thick rings in the ears. Some of them are shown with a
 strip of a langota tied about the waist. A couple of persons are

34. Tuzuk; f. 199a (B.N.).

35. Ibid; f. 370b.

36. Baburnama, Vol. I, p. 230.

37. Ibid.



PLATE CXIV (E)

shown with ringed hasee-gears and different apparently better gowns, engaged in service. The main figure sitting right at the entrance of the mandapam in an authoritative posture appears to be the guru. He is shown only in a long, flowing dhoti.

The saints represented on folio 3V0b (Tuzuk; B.A.) sporting long hair and full beards appear to be sanyasis. Generally they live half-naked and wear only a strip of langeta. Casually a coarse cloth made of cloth-patches could be used to cover the upper part of body. A figure shown sitting in the left side stitching the patches, wearing the long cap seems a Muslim saint.

38

The battle of jogis and sanayasis depicted in the illustrations, has displayed various weapons wielded by them. These include swords sanshear, khanda and patta; tirskul- a spear with three prongs; an axe with a chisel-like head; a battle-axe called tabar and a chakra. Folio 322a (Tarikh; Patna) has shown the guru of sanyasis paying homage to Akbar who assisted by his men sanyasis against the jogis. The guru is wearing a long flowing dhoti, as already observed on folio 199a (Tuzuk; B.A.); a doshala thrown round the shoulders and a crown on the head. Generally the saints lived half-naked.

Royal-attendants, (plate C XIV-E).

They are commonly shown in the court, in expeditions, battles, courts, camps and hunting scenes. Among them the guards and attendants

35. Ako; pls. 61, 62(V.A.); Tarikh; f. 322a (Patna).

of the court may be distinguished. The attendants performed various works as carrying the royal- insignias or helping in cooking and serving food in feasts, or driving animals to the hunting spot or regarding hunting animals.

Guards and attendants who carried the sayabag or royal umbrella follo-
 39
 wed close upon the emperor whenever he moved out. Guards are shown dressed in turbans or caps, short jamas, short trousers and shoes. They invariably tie patkas. Occasionally a long, flowing, cotton-
muffler may be seen going from over a shoulder down about the chest in one or two rounds and with the long decorated end, carelessly
 40
 hanging from a bent up arm. The fashion of the jamas of the guards is peculiarly their own and seem to be prescribed. It is shorter than any worn by others, coming barely upto the middle of thigh; but the back hem of its extends longer, like a flat tail-piece covering the legs upto the middle of the shin. Generally a feather decorated the front or the side of their head-gear which may be a turban or a cap.

39. Akb; f. 19, 122b (C.B.); pls. 14, 15, 33, 41, 61, 63, 65, 77, 81, 83, 85, 97, 99, 110 (V.A.); Tuzuk; ff. 54, 204, 314, 468, 478 (B.M.); pls. 2, 8, 17, 65 (Moscow). Tarikh; ff. 9a, 12a, 14a, 23b, 24b, 26b, 32a, 48b, 54a, 57b, 59b, 67b, 78a, 101a, 108b, 178b, 226a, 227b, 230a, 246b, 248a, 252a, 322a, 323a (Patna); Anwar; f. 32 (Varanasi).

40. Akb; ff. 122b, 123, 147b, 157b, 188 (C.B.); pl. 84 (V.A.). Tuzuk; ff. 54, 80, 199, 204, 314, 468, 478 (B.M.); Tarikh; ff. 9a, 14a, 23b, 24b, 49b, 59b, 78a, 101a, 108b, 178b, 230a, 246b, 248a (Patna).

The guards are shown mostly equipped with weapons - a mace or a stick
 or a sword out frequently a battle-axe and a dagger. The dagger is
 inserted in the patka, to a side while the battle-axe is carried in
 hand. They do not appear without the turban or shoes or complete
 dress.

The dresses of the attendants are different from those of the guards.
 They comprise the jamās with full sleeves, full length trousers, a
muffler, the patka and a turban of the common type. These may be
 plain or decorated. They wear shoes though sometimes they go naked
 feet as when walking on a carpet. Some sort of a gradation appears
 to be implied in the variation of these dresses, involving generally
 the length of the main pieces, presence or absence of a muffler etc.
 Though from an illustration it is difficult to mark out their respec-
 tive positions.

The cooks represented in the feast scenes are dressed like other
 attendants employed in royal services. They may or may not be the
 representative of the cooks belonging to the commoners (plate CXIV-A).

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41. Tarikh; f. 59b (Patna).
 42. Akb; ff. 123, 157b (C.B.); Tarikh; ff. 9a, 48b; 246b, 248a (Patna).
 43. Tarikh; ff. 9a, 23b (Patna); Tuzuk; f. 54 (B.M.).
 44. Akb; f. 123b (C.B.); Tuzuk; ff. 54, 80, 199, 204, 314, 468, 478 (B.M.);
Tarikh; ff. 9a, 14a, 23b, 24b, 59b, 78a, 108b, 178b, 230a (Patna).
 45. Akb; pl. 84 (V.A.). Tarikh; f. 230a (Patna); Tuzuk; f. 314 (B.M.).
 46. Akb; f. 6b (C.B.); Tarikh; f. 118a (Patna); Tuzuk; ff. 253, 257
 (B.M.).

The attendants bearing the royal - insignias in the battle field are ⁴⁷ clad in armour like the soldiers. They wear helmets, zirans and leg-guards. Often they ride horses which are also provided with armour.

Drum-beaters and pipers wear no special dress, though their colour may have been specially prescribed. While in the battle field they ⁴⁸ are provided with half or full armour.

⁴⁹ Elephant drivers could be represented half-naked like a boatman or sometimes fully clad in short jama, short trouser and a turban. Patka is also used by them. They wielded spears etc. While in the ⁵¹ battle-field they are also provided with half or full armours and their animals are fully or partly clad in armour. The drum beaters etc. are generally shown at a distance from the main battle field.

⁵² The stable-servants are rarely represented. In a camp-scene they are ⁵³

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47. Akb; f. 10b, 137b, 138a (C.B.); pls. 10, 12, 31, 35, 63, 65, 97, 99, 100, 108, 116 (V.A.); Tuzuk; ff. 94, 128, 137, 194, 468 (B.M.); pls. 12, 13, 30, 34 (Moscow); Tarikh; ff. 10b, 11b, 14a, 15a, 23b, 24b, 26b, 28b, 32a, 48b, 54a, 57b, 59b, 63b, 67b, 73b, 108b, 147b, 149b, 163b, 194b, 202a, 226a, 323a, 337b (Patna).
48. Akb; f. 137b (C.B.); pls. 12, 53, 63, 103, 109 (V.A.). Tarikh; ff. 23b, 24a, 33b, 48b, 54a, 57b, 67b, 108b, 170b, 194b, 202a, 226a, 269a, 323a (Patna).
49. Akb; pls. 39 (V.A.).
50. Akb; ff. 19, 25, 27b, 32b, 123, 157b, 248 (C.B.); pls. 23, 24, 40, 41, 61, 62, 77, 81, 83, 84, 87, 89, 90, 108, 109, 111, 114 (V.A.); Anwar; ff., 218 (Varanasi); Tuzuk; f. 352 (B.M.).
51. Akb; ff. 137b, 188, 226b (C.B.); pls. 35, 53, 97, 99, 100 (V.A.); Tarikh; ff. 110b, 170b (Patna); Tuzuk; f. 453 (B.M.).
52. Tuzuk; f. 163 (B.M.); Tarikh; f. 42b (Patna).
53. Tuzuk; f. 163 (B.M.).



PLATE CXIV (D)

shown giving fodder to the animals. He could wear a short jama, a payama of short length and a turban or cap made of skin or fur similar to those of a shepherd.

Scriber and his helper

Rarely on folio 242 of the manuscript Anwar (Varanasi), a scribe dressed himself like an up-to-date man, in a jama of long length and full sleeves, a patka - decorated with floral design and a turban - flat at the top. The helper shown rubbing a paper with an agate worn a jama fastened by a patka on the waist and a turban similar to that of his master.

Females; (plate XIV - C & D).

Whereas generally paintings by court painters of this period concentrate on the representation of men associated with the court life, the depiction of females is found rarely - much more so being the case with the ordinary, common women. All that we find in the depiction of some high servants, musicians and dancers, and in one instance female relatives of soldiers. Their dress are different. The dress worn by some high servants may be taken as representative of the dress of the women of the court.

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54. Akb; pls. 55, 73, 80 (V.A.); Tuzuk; ff. 13, 256 (B.M.); pl. 1 (Moscow); Tarikh; ff. 12a, 40b, 72a, 241b (Patna); Razm; pls. 84, 89, 113, 119, 125 (Jaipore); pl. 23 (Baroda); Anwar; f. 100 (Varanasi).
55. Akb; f. 143b (B.B.); pls. 8, 79 (V.A.); Tarikh; ff. 40b, 72a, 205b, 234a (Patna); Razm; pls. 12, 121 (Jaipore); Anwar; ff. 5, 208 (Varanasi).
56. Tuzuk; f. 123 (B.M.).

Women attendants

57

These attendants are shown from the palace to attendance of royal-ladies. Like the royal attendants they follow the royal-ladies in the palace or camp, and perform different functions including the carrying of the royal furniture. The main pieces of their dresses were a cap or a head sheet and a reshrag with or without a doshala. The cap is made of a conical Persian pyramidal with the upper curved slanting towards the backside or rounded at the top. It is often decorated with varying designs apparently, of stitch work or print, and sometimes with a feather or a long piece of cloth folded length-wise (Fig. 57).

The reshrag was made with tight, full sleeves and was of a long length. With the collar, hardly leaving the chest. About the waist it was tightly fitting. The lower part hung loosely like a skirt - generally wide round. The skirt with triangular ends is represented rarely. The representation of a upper garment with round neck-line, half sleeves, closed to the middle to fit the waist and length up to the knee seems a variation of reshrag. The women attendants did not use the patka. Sometimes they wore a kaba (a coat with half sleeves, long length and opened in front). A long sheet of plain cloth was thrown over the shoulder like a shawl, passing on either sides of the chest, the ends supported over the hand. Sometimes it is used as a

57. See F.N. 54.

58. Tarikh; f. 72a (Patna); Anwar; f.171 (Varanasi).

59. Tarikh; f. 72a (Patna).

cross belt. This sheet could also be used to cover the heads though casually.

Among the ornaments they wore earrings (balis), necklaces (a guluband), a cross-belt and finger rings. Some of the ornaments like those of the head, wrist and ankles are not visible in the paintings as the parts of the body on which they would be worn are shown covered by one or the other garment. A women attendant could wear more than one necklaces a time, though they would be different in designs and sizes. It is significant that the dresses of the ladies are invariably shown plain.

On folio 193 (Tuzuk, B.M.) are also shown female figures presumably related to the soldiers in a camp. These figures are not fully visible. The one in the background sitting behind the soldier on the horse back has a long covering with transverse folds and covering the head and the back, perhaps a stitched veil of which the front piece is thrown over behind. The other figure is shown wearing a fur cap. They wear rings in the nostrils, the front lobe of the nose and the ears. These were respectively called nath, bulaq, bunda and bali.

Female dancers and musicians, (plate CXIV - C).

Musicians are shown playing on a chang, a flute, a dihul, a tambura⁶⁰ and a dumdubhi to the voice of a singer. The dancers and musicians

60. See F.N. 55.

are dressed in the similar cloths those of the women attendants. Patka is also not worn by them. They wear ornaments like other ladies specially the gulubands, necklaces (even five at a time) and cross belts. Infact, ornaments were a part of the dancing costume and were worn in profusion. The ghungrus were as a necessary accompaniment.

61

The representation of Hindu women is common in the Razmnama miniatures. These display musicians, singers, dancers, attendants etc. etc. The Moscow manuscript of the Tuzuk also displays Hindu maid servants on plate 67. Invariably, they are dressed in the cholis (blouses) and lahngas (long skirts worn in place of payjama). They covered their head and chest with a long thin cloth the like of which is now-a-days known as dupatta. Commonly one end of it is thrown over the head and the shoulders. Sometimes they appear bare headed. They wear ornaments similar to those of ther ladies and generally go bare feet. An artist has not made distinction in their dresses according their strata. A similarity persists in their dresses. A choli, a lahnga and a dupatta are the main outfits of a lady (plate CXIV-C). A variation is sought out by the presence or absence of ornaments.

Likewise, the Hindu commoners : musicians, dancers, attendants, bullock-cart-driver etc. etc. are depicted dressed in dhoti - a common wear; casually, it is replaced by a pair of trousers - churidar payjama with short length.

61. Razm; pls. 12,37,39,72,84,89,118, 119, 121 (Jaipore).

62

The lower garment of a lady dancer is different from others of her group. She wore a dhori fastened tightly, one end of which is tucked behind like a langote and the other pleated decently is left to hang loosely reaching upto the middle of thighs.

63

Babur speaks of the common peoples of Hindustan but scantily in a section of the chapter devoted to the "Description of Hindustan". Some information of their professions, dresses and ornaments can however be gleaned in outlines from the illustrations provided during the time of Akbar. Turban or cap was commonly used by the men or ladies and was considered a necessary part of their dress. Even the people such as boatmen, fishermen, water-carriers etc. who are sometimes found half-naked, seem careful about wearing head-gears. Turban was more frequent than the cap. The cap was mostly used by labourers, women-attendants and sometimes royal-attendants. The turbans or caps of royal-attendants and female dancer are distinguished from others by Kalghi sported in the centre or on a side.

Of the garments of the common people-turban, jama, trouser and shoes were common while their fashions varied. The short jama was worn by men of the lower classes. The dresses of the saints, guards and traders are different in fashions. Peshwaz was used by ladies. Both the trousers of short or full length were commonly used while the

62. Razm; pls. 112, 121 (Jaipore).

63. Baburnama, Vol. II; p. 519.

mason, water-carrier, cook, bird-trappers, shepherd and labourer who worked in the garden and field etc; generally wore short ones. Patka was commonly used by them. The boatmen, fishermen and labourers carried a piece of cloth like patka and used that sometimes as head gear or patka thrown over the shoulders. Patka was generally used by royal-attendants. Women attendants, lady dancers or musicians regularly used doshala. Shoes were commonly worn by men only. Though saints, boatmen, fishermen and sometimes labourers walked naked feet. Ornaments were rarely worn by men. It was however common among the ladies.

One is tempted to think that the mason, the musician, the dancer, traders, shopkeepers and a scribe were dressed better than the water-carrier, boatmen, labourer wood-cutter and the fishermen, a mark of comparative prosperity. The royal-attendants, guards, women-attendants, female-dancers and musicians had to keep themselves in a presentable condition; and so they represent a higher class of people so far as their outfits, arms and ornaments. They always appear in complete dress from head to foot.